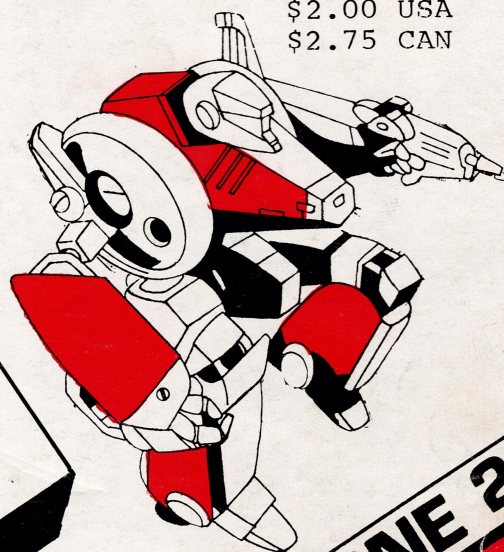
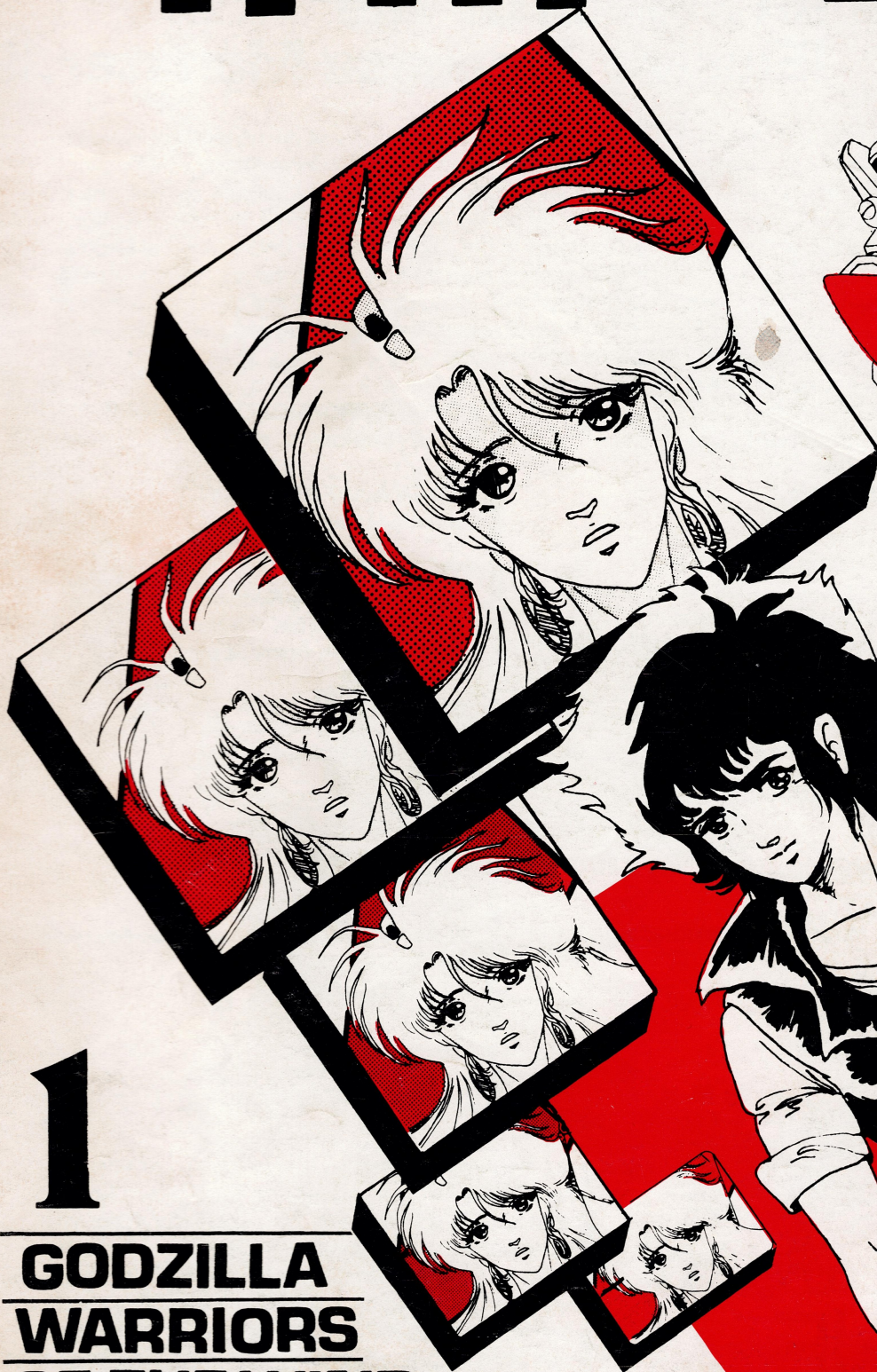


anime-zine

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\$2.75 CAN



MEGAZONE 23
The Original
Version
of the
Robotech
Movie



1

**GODZILLA
WARRIORS
OF THE WIND**

anime zine

ANIME (ah-nee-may) The general Japanese term that refers to all facets of animation.

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The animating of THE ADVENTURES OF SAMURAI CAT is in the planning stages. Samurai Cat creator, Mark E. Rodgers, said that the Samurai Cat movie will be directed by John Reese (Animalympics, The Brave Little Toaster). Manga and Anime veteran Go Nagai (creator of MAZINGER Z, DEVILMAN and CUTEY HONEY) is involved with character design and has provided much of the project's funding. The SAMURAI CAT movie will be produced by Hyperon Pictures and Global Communications of Japan. It will be released in Japan and America and promises a plethora of merchandising. Global Communications is hoping for a SAMURAI CAT television series to flagship their international satellite network's programming.

V.I.Z. Inc., an American affiliate of Shogakukan publishing, has announced plans for distributing a line of comics in America. Titles under consideration include English versions of some of Shogakukan's best selling Japanese comics.

Doraemon, the Atomic Cat; by Fujio Fujiko. Comedy/fantasy.

Urusei Yatsura (Those Obnoxious Aliens); by Rumiko Takahashi. SF/comedy.

Touch; by Mitsuru Adati. Teenage romance.

Area 88; by Kaoru Shitani. Modern war melodrama.

A STAR BLAZERS comic book will be on the shelves by next spring. The four-issue mini-series by Phil Foglio and Doug Rice takes place between the second and the new third series of STAR BLAZERS. In the comic, the remnants of the Comet Empire, under General Radnar-the fanatical high priest of the goddess Arishna-plan to destroy Earth using the Star Force's own space cruiser; the Argo. The comic will be published by Comico, the Comic Company.

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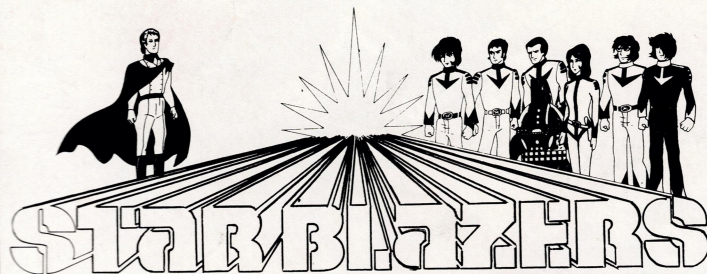
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SPECIAL THANKS TO
STAR BLAZERS FAN CLUB
& WESTCHESTER FILMS INC.



NEXT ISSUE
25 NEW SHOWS

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NEW ANIME MARKET

MEGAZONE 23 was created by Artland Studios. Looking at the character design for MEGAZONE, it's easy to see that Artland was formed by several individuals who were responsible for bringing us SPACE FORTRESS MACROSS (a very popular Japanese program that made its way to American shores last year in the form of ROBOT-ECH).

Producing MEGAZONE as a direct-to-video feature allowed the creators to alter their normal formula. In other words, 'original video anime' can be different from tv anime in many ways. Presumably, MEGAZONE 23 has a larger budget, thus the artwork is more detailed (especially the backgrounds), and the animation for the mecha-action scenes is more realistic. In most TV battlesuit shows (like MACROSS) the fight scenes are presented at slower than actual speeds for dramatic effect (and because it is undoubtedly easier to animate). In MEGAZONE, the mecha-battle scenes appear to be at a more



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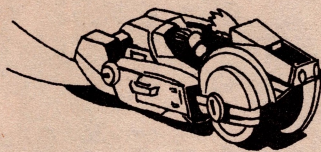
'normal' speed. This along with the improved quality of the animation and the detailed backgrounds, gives the feature a sense of realism that most TV anime rarely seems to achieve.

The most important aspect of direct-to-video anime that separates it from standard TV fare is the absence of a sponsor. This prevents the story from taking a back seat to the marketing of toys. The writers aren't required to have a mecha-battle every six and a half minutes and since they don't have to worry about attracting a younger audience (for the toy business),

the producers aren't required to create silly characters simply for the sake of comedy relief.

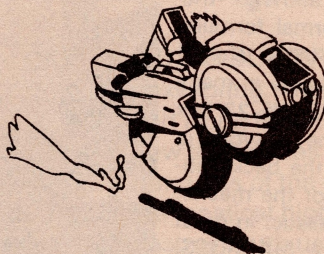
Thus MEGAZONE 23 as a pioneer of 'original video animation' has provided us with another form of anime that manages to rest comfortably between the quality of theatrical and television animation.





MEGAZONE 23 opens with happy-go-lucky hero, Shogo Yahagi doing what he does best-outracing the police on his motorbike. After making his escape, he literally runs into Yui Takanaka, who upbraids him for driving on the sidewalk, then accepts a ride to work, since she's already late. Shogo drops her off, making sure that he gets her phone number first. He then proceeds to meet his friends-Mori, Chonko, Tomomi and Mai-with whom he spends much of his free time, hanging out in what seems to be twentieth century Japan. During this time, Eve Tokimatsuri is first shown, as a video of her new song is played, 'Senaka Goshi ni Senchimentaru'. Eve is an extremely popular performer, who exerts an immense influence on the young people of Japan.

After leaving his friends, Shogo has a meeting with an old friend, Shinji Nakagawa, who has contacted him. Shinji, a test driver for an unspecified company, has stolen a prototype motorcycle, the Galand. As Shinji is telling Shogo about the Galand ('Hey, this isn't a Yamaha or Kawasaki!' 'It's obviously not a sports machine at all. Its top speed is 320 KPH-') they are interrupted by B.D. and his men, who

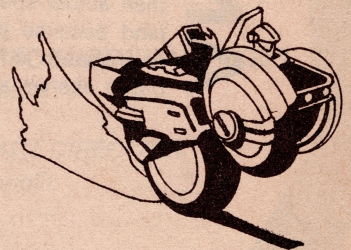


have come to retrieve the Galand. Shinji hits the lights and tells Shogo to get out with the Garand. Shogo escapes amid a hail of bullets, leaving Shinji behind, fate unknown.

Shogo flees to his friends, Mori, Chonko and Coco, where they 'disguise' the Garand by painting it red. Mori goes out to try and find out about Shinji-and is told that he's left to study in America and will be gone at least four months. Mori then drives by Shogo's apartment where he sees several men at the window. Upon hearing this news, Shogo realizes that Shinji must almost certainly be dead and decides to reveal the bike to the public on Eve Tokimatsuri's video call-in show.

He calls Yui to tell her to watch and is surprised to learn that Tomomi and Mai are her room-mates. He then

calls Eve, but is so nervous that the first words he says are 'Bahamuto Six'-the words engraved on the bike. At these words he is cut off the air and a taped program inserted, while Eve continues to engage Shogo in conversation so that he is unaware. This gives B.D. the necessary time to track Shogo down and formulate a plan for his capture. He engineers an auto accident, entrapp-



ing Shogo in the middle of several vehicles; but Shogo is able to free himself and takes off, followed by several cycles. When all other avenues have failed, B.D. orders 'Transformation' and the motorcycles drop back to become battle suits. When Shogo sees these after him, he exclaims aloud in disbelief 'Robots!'. Fortunately for him, the Garand is voice-activated and



MEGAZONE 23

instantly transforms, allowing Shogo to escape.

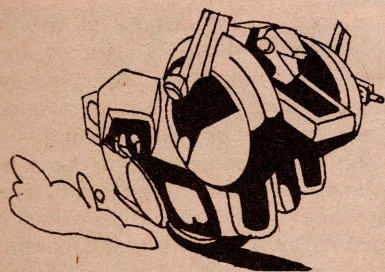
Once again, Shogo calls Yui, asking for the loan of her garage. She agrees to meet him outside her apartment, where she tells him that he was cut off the TV show (much to his surprise). They spend the rest of the day getting acquainted. Yui tells him of her dream of dancing on Broadway and exclaims that this is the best time to be alive. After work, Yui takes Shogo to the TV station, where she is dancing in the chorus, but when she's done, she informs Shogo that she has an important errand and leaves with the producer of the show. Shogo follows them to a hotel and, from an adjoining garage, uses a newly discovered heat-sensor and directional mike to find the room Yui is in. He tunes in just in time to

realize that Yui has changed her mind about utilizing the 'casting couch' and switches to battle form to break in and save her, leaving the producer gibbering in the wreckage. Yui is grateful, but once home, becomes angry when Shogo berates her for promising to sleep her way up. She tells him that he's ruined her carefully-laid plans, it's none of his business anyway, and she'll do what she likes with whom she likes-then stalks off in high dudgeon.

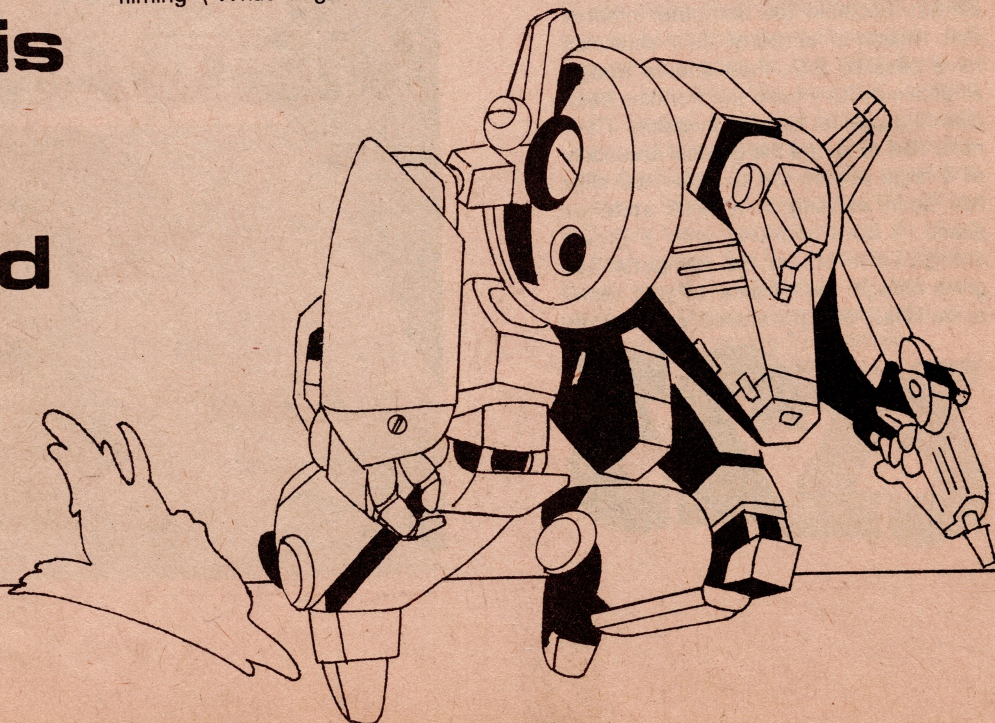
The next day, Tomomi approaches Shogo with a plan to make a movie using the Garand and starring Shogo and Yui as hero and heroine. Although Shogo's a bit uncertain about how Yui will take this, he's willing if she is. Tomomi secures Yui's permission, then goes off with Shogo to scout locations. In another police chase, Shogo and Tomomi duck into a branch of a tunnel and are surprised when the barrier automatically lowers before the Garand. They're even more surprised to have the floor turn into an elevator, which descends far below the ground and opens up to reveal a vast deserted city and an immense construct in the distance. Tomomi immediately starts filming ('What a great location!') and

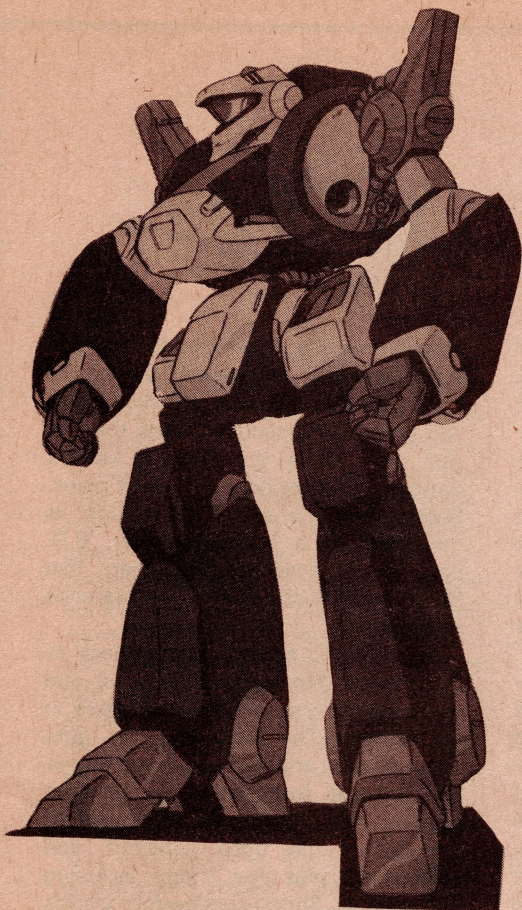
Shogo uses the Garand to focus in on a conversation, recognizing one of the voices as the man who attacked Shinji and hears B.D. assuring others that the guy who stole the Garand knows nothing and is no danger to their plans. Shogo then learns that 'Bahamuto' is the name of a giant computer. B.D. once more reassures the others that Shogo is a wild kid who understands nothing.

Shogo sends Tomomi back to the surface (filming as she goes) and he heads for the immense structure in the distance-The Bahamuto. He gets on an elevator and darts up, but changes to battlesuit form when it becomes freezing cold. Meanwhile, the entry of the Garand has been detected, and soldiers are sent after Shogo, including B.D. himself. Shogo successfully avoids capture, disposing of all except B.D. At that point, he and B.D. both slide through a hole blown in one of the walls and Shogo finds himself in outer space! B.D.'s jets have been damaged and he's floating away into deep space. He shoots a wire which hooks onto Shogo's suit and when Shogo starts to break it off, promises to tell him what's going on. Shogo agrees, if B.D.



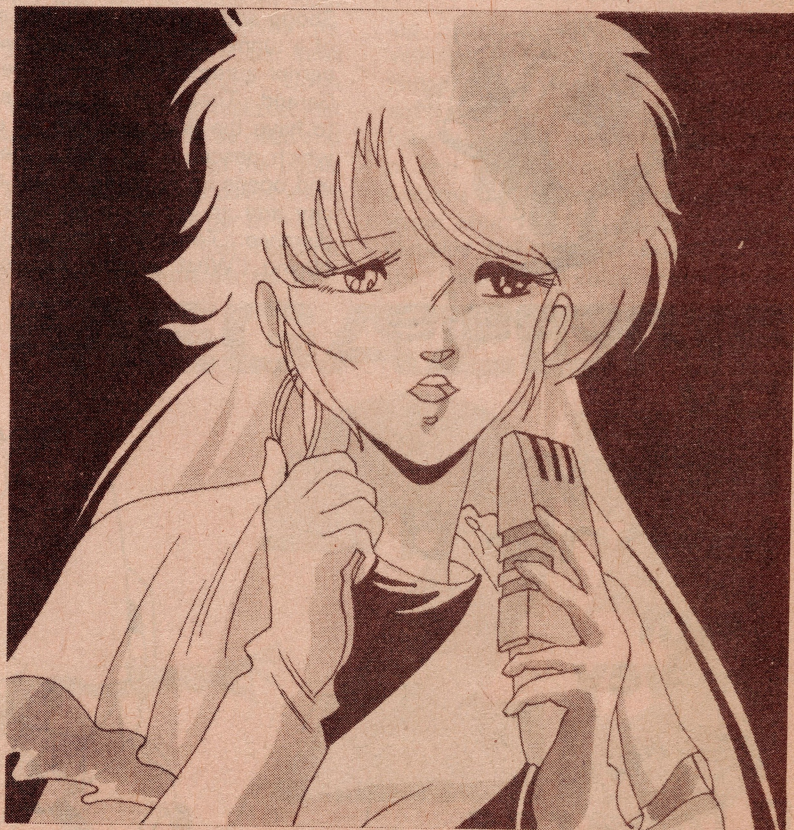
synopsis
by
Mary
Kennard
Jean
Dewey
Vince
Richards

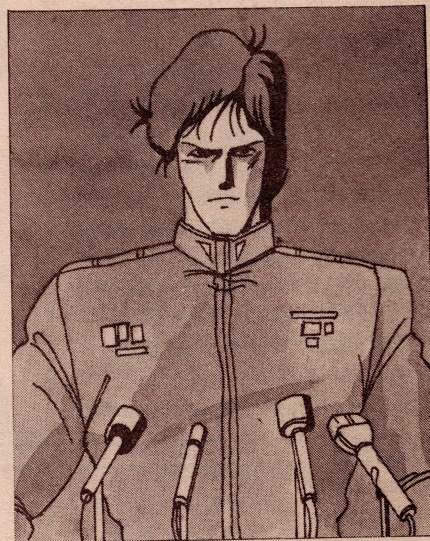
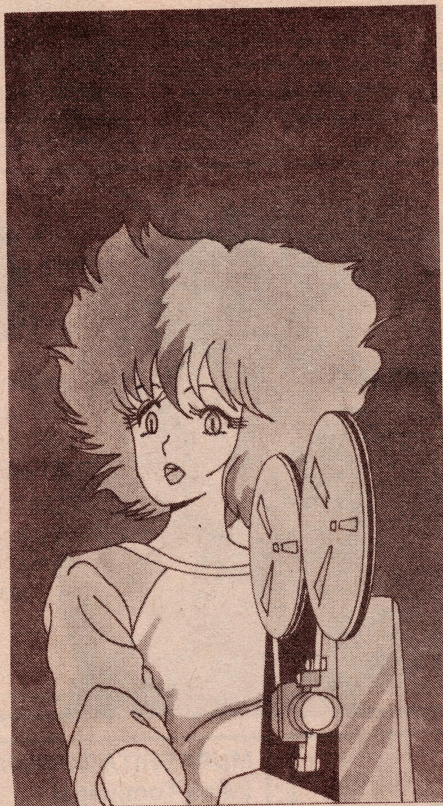




will throw away his gun. They return to the underground city and B.D. begins the explanation.

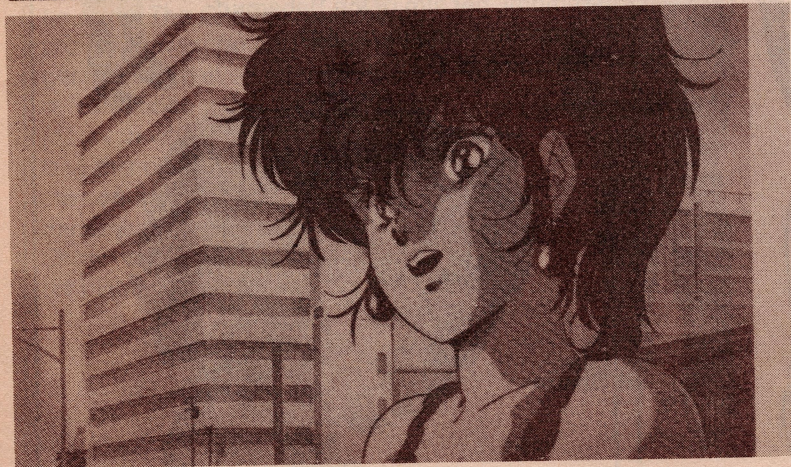
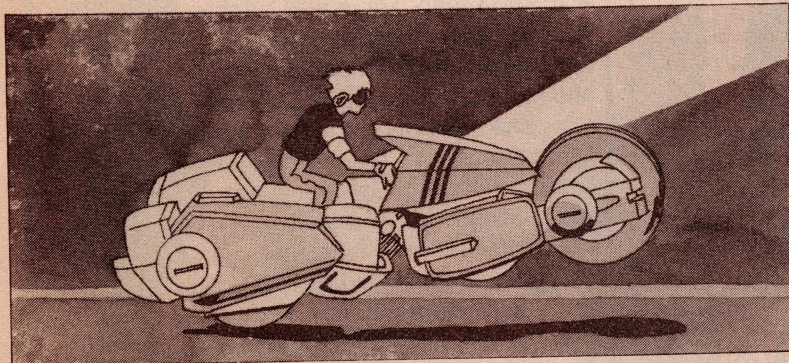
According to B.D., the army, and only the army, has known for a very long time that they were actually living on a space ship. The giant computer Bahamuto created the society they live in and controls it completely. The society seems to be the twentieth century because the computer creates that illusion-in actuality, five centuries have passed. B.D. then shows Shogo an active military base-the frontline base guarding against outside invasion. Their radar had detected the gradual approach of a large object. Up to now, the ship has been existing in a false state of peace. B.D. is working with a group trying to overthrow the computer. He gives Shogo the chance to join them or be killed. Shogo refuses, not compl-





etely sure he believes all this, and threatens to shoot B.D. He is unable to bring himself to do so, and leaves.

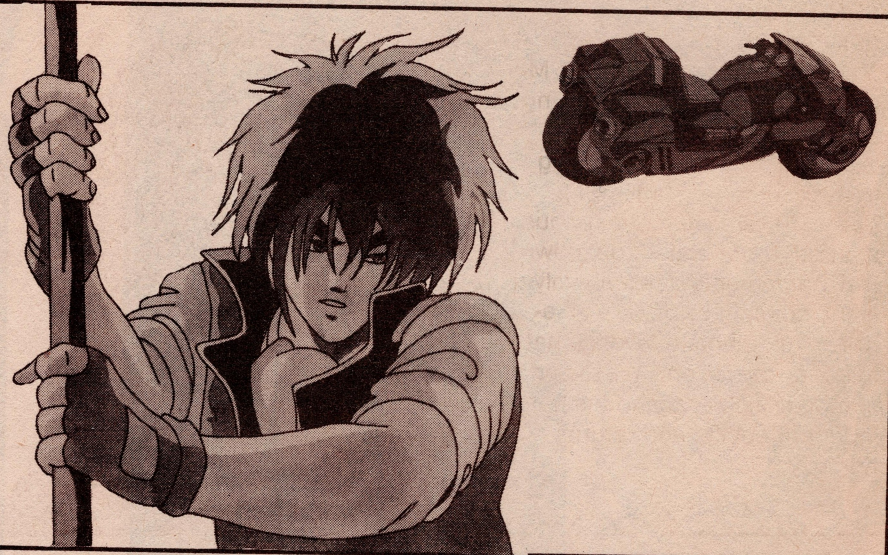
Back on the surface, Tomomi is still trying to pull her movie together. She gets the two main leads together for a reconciliation and story development conference. Yui isn't sure about the whole thing-she hasn't heard from Shogo since their fight and has heard second-hand that he quit his job, but Tomomi manages to get them both to agree. Just then, Mai bursts in, excited about landing a job as a back-up chorus singer for none other than Eve Tokimatsuri. As Shogo is leaving, he proposes a story idea-and recounts the story B.D. told him. Tomomi muses on using science fiction for her story but Shogo says, somewhat bitterly, 'It was just an idea, I guess it was pretty funny.' He leaves a troubled Yui behind.



As production begins on Tomomi's film, Shogo and Yui are discussing Eve and how strange it is that all her appearances are on video. Yui has never heard of her giving a live concert and Mai has not yet seen her in person, even though she's been selected as a back-up singer. Shogo decides to use Mai's new job to get him in to see Eve.

YAHAGI SHOGO (Masando Kubota)

Shogo, at eighteen, can best be described as a very competent individual, but lacking in ambitious goals. He is content to make his spending money by working at McDonald's. As long as he has the time to ride his bike, he is happy. Unfortunately, his care-free life is interrupted when he accidentally acquires a prototype of a military motobike (the GALAND) that doubles as a super-battlesuit. The events that follow involve him in a war that he does not completely understand.



TAKANAKA YUI (Maria Kawamura)

Yui, unlike Shogo, is a rather ambitious seventeen year old dancer. She idolizes Eve Tokimatsuri and strives to be like her in every way possible. Yui meets Shogo early in the story when he all but runs over her while she's on her way to work. The two of them take to each other immediately. Their relationship is complicated by the military take-over that ends up directly influencing their lives. Yui provides Shogo with emotional and physical refuge from the horrors and responsibilities that have entered his uncomplicated life.



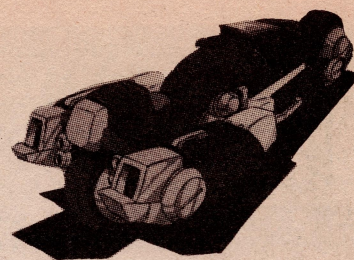
MURASHITA TOMOMI (Mina Tominaga)

Also seventeen, Tomomi is a light-hearted, enthusiastic amateur film-maker who lives with Yui and Mai. During the course of the story she attempts to create a film using Shogo and Yui as the romantic interest. The plot of her movie progressively adapts to changing circumstances, first including shots of the GALAND and the underground city, and later the war. Unfortunately for Tomomi, her film of the Bahamud computer complex could be damaging to BD's plans.



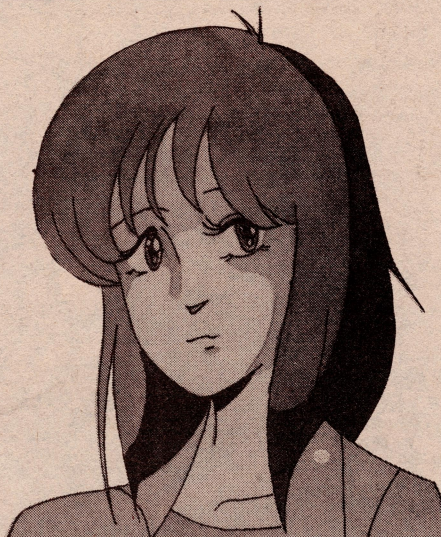
Disguising himself as a worker, he sneaks into the station and locates the studio where she is recording. He enters and sees videos of Eve singing. He's just about to step further into the room to find Eve herself when he hears voices coming from a sound booth. One yells 'Stop!' and the video stops. Shogo watches in amazement and dismay as

Eve is replaced by computer graphics and the men manipulate them to cause the figure of Eve to perform as they want. Eve Tokimatsuri is not a real person-she's a computer program. Shogo rushes out of the station and to the nearest phone, trashing a police car on the way. He calls B.D. and furiously tells him that he knows all about Eve.



YUMEKANOU MAI (Mayumi Sho)

The third of the room-mates, Mai is also seventeen. She is a singer and a devoted fan of Eve. Mai too, is light-hearted, but being from an important family she seems to take life more seriously than her room-mates. Unknown to Mai, her father is deeply involved in the conspiracy of BD's take-over. The trauma of events that follow force Mai and Yui to part company as Mai abandons her independent life and returns home.

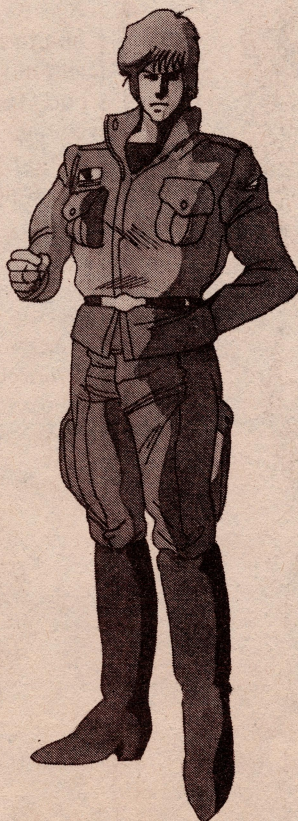


B.D. admits that yes, Eve is a program manufactured by Bahamuto. Shogo threatens to expose everything. B.D., however, is not particularly worried, reminding Shogo what happened the last time he attempted public exposure, thus letting Shogo know exactly how vast the resources against him are.

The attack against Bahamuto (and the program Eve) continues, as technicians try to find a way to control the last level of the computer. When the attack on the Bahamuto begins, 'Eve' gets in touch with Shogo through the Garand. The story she tells him is essentially the same as B.D.'s with a different start and a few pertinent details added.

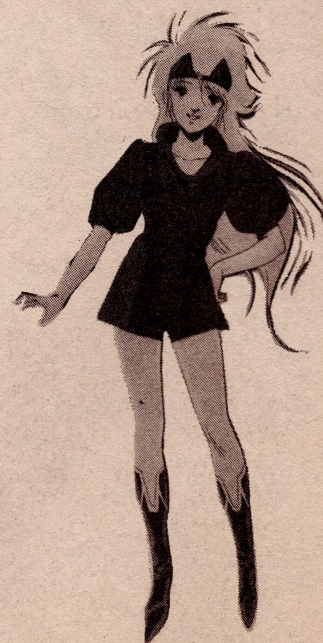
BD (Kaneto Shiozawa)

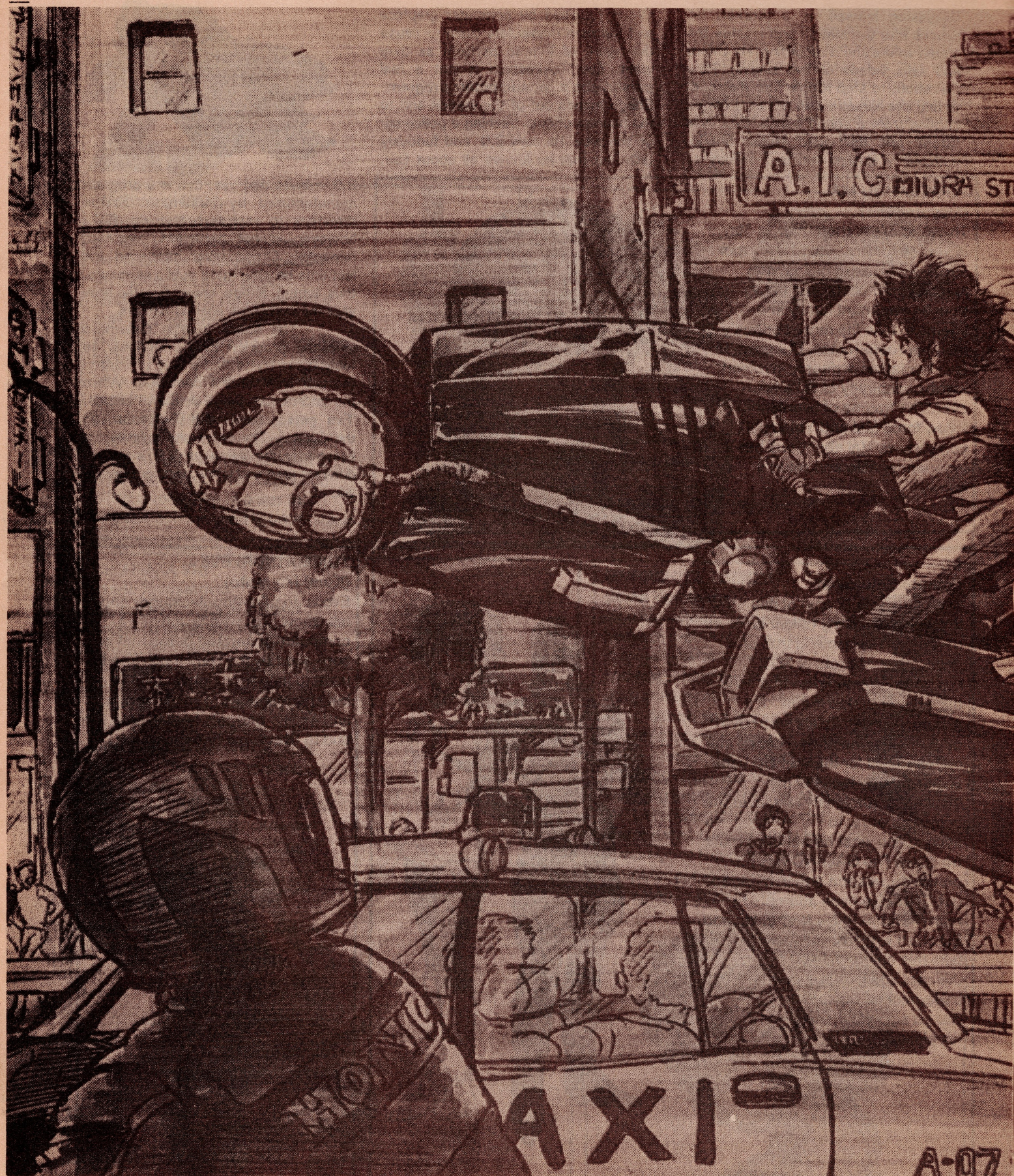
The real name (if any) of this thirty year old army officer is unknown. The same is true of many other aspects of BD's character. We do know that he is the self-appointed leader of a group of other officials who have decided that the armed forces are not prepared for the war. BD uses any and every tactic at his disposal to ruthlessly take over the military in order to accomplish what he believes must be done. The GALAND was his prototype weapon and in trying to get it back he even attempts to recruit Shogo to his forces. He and BD clash when Shogo does not take this option, but BD retains the cool and composure that is his trademark no matter how badly Shogo actually manages to disrupt his plans.



TOKIMATSURI EVE (Kumi Miyazato)

Eve is an ultra-popular singer and talk show host who is actually a computer-generated being that is controlled by the Bahamud. She is used to influence public opinion but she manages to resist control and enlists Shogo's help to stop BD and to overthrow her controller.





Pursued by the authorities, Shogo hurtles high over traffic on the stolen Galand.



Five hundred years ago, Earth was destroyed by mankind. Just before the destruction, two space ships from opposing countries managed to get away, searching for new worlds to colonize. They are on slowly converging paths and war may restart when they get close enough. Eve is a program invented to defend the people in the ship. But now her program is being destroyed. If she is, peace will also go. Shogo wants to know why they've been kept at the twentieth century. Eve replies that it was the most peaceful time that Earth knew. She then asks for help, telling Shogo that she is being dissolved, and disappears.

Yui, Mai and Tomomi are watching the first rushes from the film when Shogo calls, asking Yui to meet him immediately. The technicians predict conversion of Eve complete in three hours. Yui meets Shogo, but when she asks what's wrong, he asks her to sleep with him. When she comments on the lack of romanticism in his proposal, he storms out. Yui follows, trying to determine the problem as he cries that he doesn't understand anything and doesn't know what to do. They adjourn to a hotel room.

The conversion of Eve has been completed and B.D. orders the operation to begin. Eve interrupts her program to beg for help and say that she is being killed but is cut off abruptly. The program is replaced by a news bulletin—a Japanese tanker has just been bombed and it is believed to be the result of a missile from a hostile country. B.D.'s plan is now in action—the first to go are his leaders, who are summarily executed. The television stations and the Diet Building are under control.

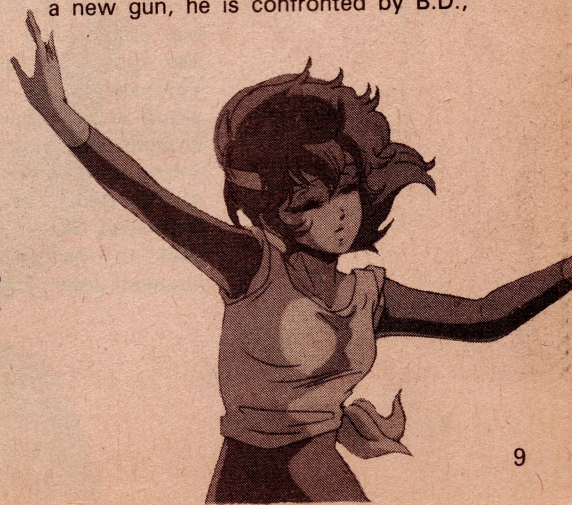
Shogo, meanwhile, is telling Yui his story, that the outline he gave Tomomi was not fiction but fact. Although Yui finds this hard to believe, she's willing to listen.

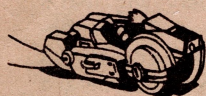
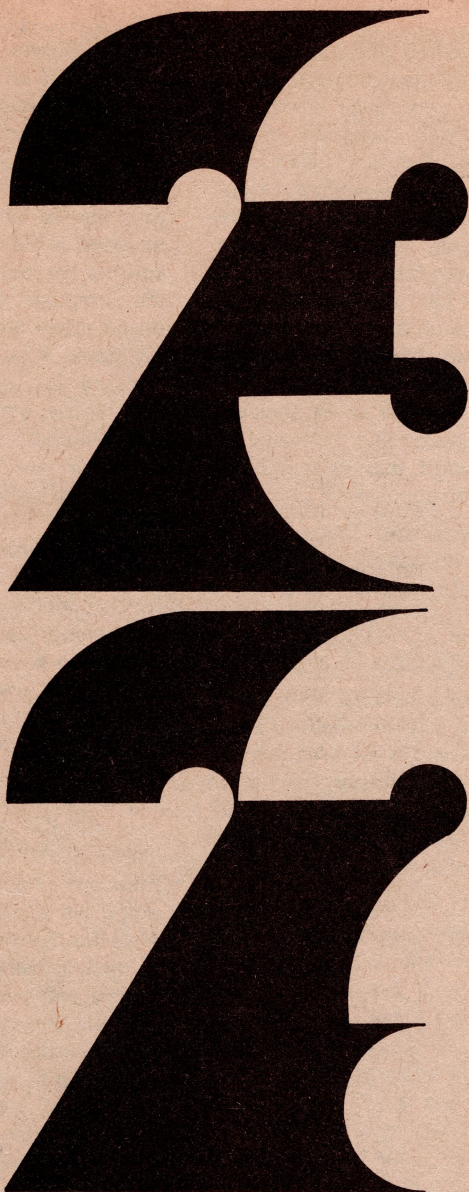
B.D. gets in touch with Yume Kano-san, Mai's father. He controls the financial world and has thrown his full support behind B.D. The Prime Minister is the next target and is given the choice of going along or dying. Meanwhile, the news station is beginning the process of pumping the citizens up for war. The bombing of the tanker is said not to be an error and the government is applauded for letting the military take over to prepare for the imminent invasion.

Shogo is still explaining that they live in an artificial world created by a computer. Yui wonders about other countries in the ship but Shogo says that they don't exist. Tokyo is all there is. When Yui brings up the fact that people she knows like Mai have travelled to Europe and America, Shogo informs her that it's also controlled by the computer, using hypnotic suggestion on those supposed to be travelling, but travel is kept down by the permits required.

By the next morning, B.D. is firmly in control of the city and preparations for war are well under way. In space, an initial engagement has been made with enemy ships, which are all destroyed. Shogo realizes that Bahamuto has fallen. Filming on Tomomi's movie continues as though nothing were happening, when Eve's new video comes on—a recruiting song for the new army. Mori and Chonbo volunteer, to Shogo's dismay and disgust. Yui, Mai and Shogo head for McDonalds, leaving Tomomi behind checking the days rushes. When they return, she has been shot and the film of Bahamuto is gone. This is the breaking point for Shogo—he may not understand everything that's going on, but he knows who is responsible for Tomomi's death, and he's off to destroy the Bahamuto and B.D. Mai's father, well-aware of what's going on, calls at this point and tells a grieving Mai to return home.

B.D. is in conference with some of his men, who are expressing doubts as to whether or not they can beat the enemy this time—after all, they didn't win the last time. B.D., annoyed by this weakness, reminds them that they've had five hundred years to develop new weapons and tells them to stop being so lily-livered. Shogo arrives at the underground city and battles his way to the Bahamuto, but runs out of ammunition just as he draws a bead on the vital area. As he's searching for a new gun, he is confronted by B.D.,

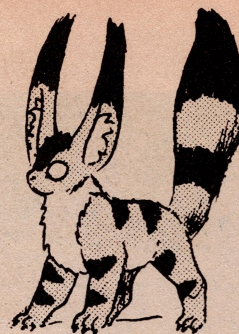




who's decided to rid himself of this nuisance once and for all. Which he proceeds to do with very little trouble-Shogo is completely out-classed. His wrecked battle-armor is propelled to the surface as B.D. is diverted by a message that the second enemy wave is approaching at high speed.

Back at the apartment, Yui and Mai are bidding tearful farewells, as Mai apologizes for leaving Yui alone. Yui assures her that she won't be alone-Shogo will return. Shogo is brought back to consciousness by Eve, asking him to listen to her song 'Lullaby of the Wind'. He crawls out of the destroyed Garand and makes his way back to the waiting Yui-filled with renewed determination.

NAUSICAA'S WORLD



Nei Mo Han

To put it mildly, the Earth in Nausicaa's time is not in very good shape. This is a result of the Seven Days of Fire. Many, many years ago, Man created the Kami-Hei (God-Soldiers) which are gigantic, bio-engineered living weapons capable of emitting the equivalent of a nuclear explosion. Then, in a great war that lasted for seven days, the Kami-Hei were unleashed upon the Earth and succeeded in almost completely destroying mankind and everything else on Earth. Then they died.

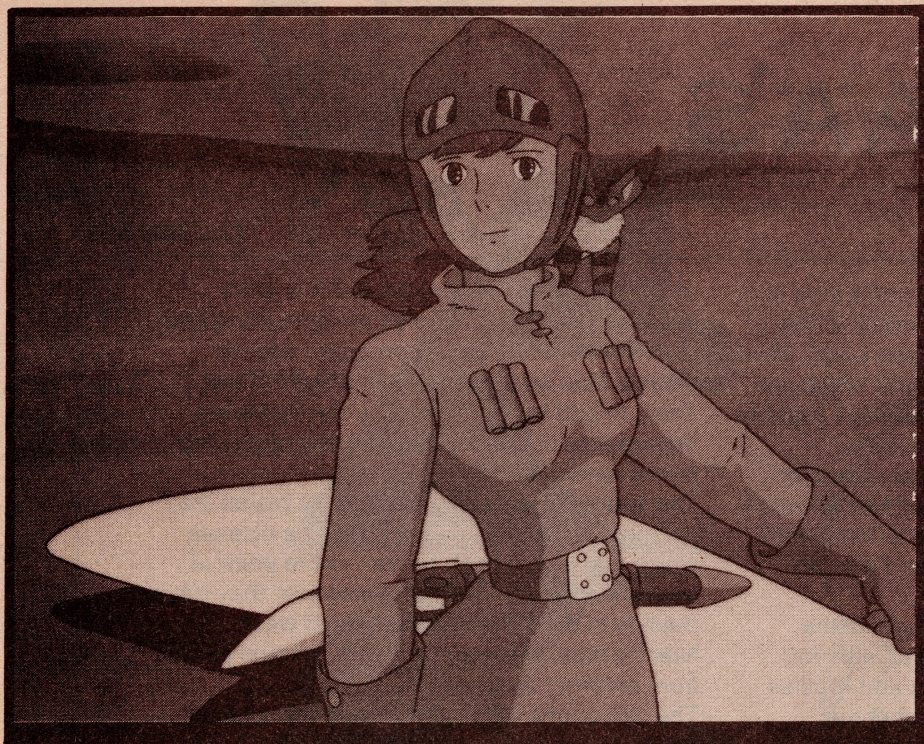
As a result of that catastrophe, much of the Earth in Nausicaa's time is uninhabitable for men. Most of the mammals, birds and reptiles were wiped out, and so were most of the chlorophyll-producing plants. To fill those niches in the ecology, the insects rose to dominance, and an intelligent species, the King Insect, evolved. Their intelligence is very different from Man's, and they rely on a form of picture-telepathy for communication. In place of the green plants, saprophytes spread over most of the planet. These plants emit poisonous spores when they bloom, because much of the soil is spoiled, the water is acid, and they absorb these poisons. The insects and spore plants live in Toxic Jungles which are slowly spreading despite Man's struggles to contain them and to preserve what is left of the old world vegetation and animal life. Mankind is spread out in small isolated communities which are mainly unaware of other communities.

At the start of the movie, the Earth is at an impasse. The Toxic Jungles are spreading and Man has to be constantly on guard against spores. Man and Insect are in a state of war. Then, to add to the confusion, the Tolmeikia empire sets out to conquer the few remaining human settlements.

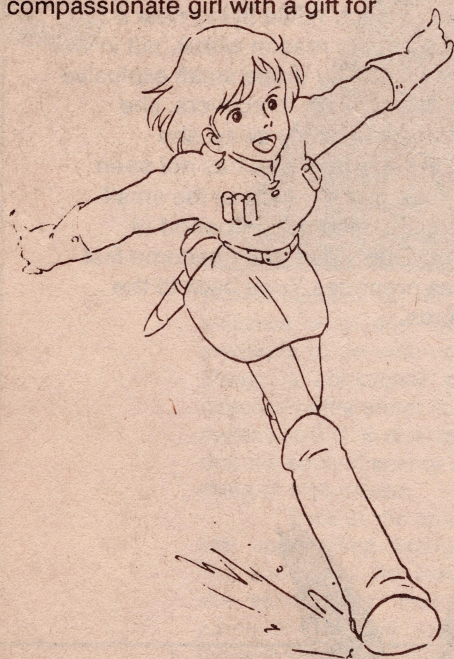
The spores given off by the arsenic plants are poisonous to men, and they cause a disease which makes the flesh harden to the point of appearing to turn to stone. Whenever they travel outside of the Valley, humans must wear filtering masks to prevent the poisonous spores from entering their lungs.

The film opens with Yupa visiting the ruins of a human habitation, and pondering the bones and spores. Meanwhile, Nausicaa is collecting specimens in the Toxic Jungle. She hears a distant explosion and when she hurries to investigate the sound, she finds Yupa being pursued by a King Insect. While flying near it in her Mehve, she tries to reason with it, but in its rage, it ignores her. She drops small explosive charges to stun it, and when it recovers, she leads it away. When it is safely away, she returns to greet Yupa, whom she has not seen for some time. Yupa gives Nausicaa the small fox-squirrel, Teto, and after a brief period of anger and fear on Teto's part, they become fast friends. Nausicaa precedes Yupa back to the Valley of the Winds.

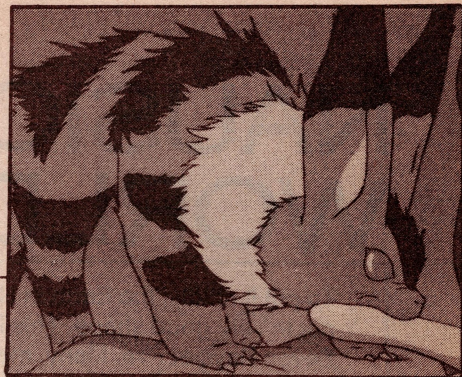




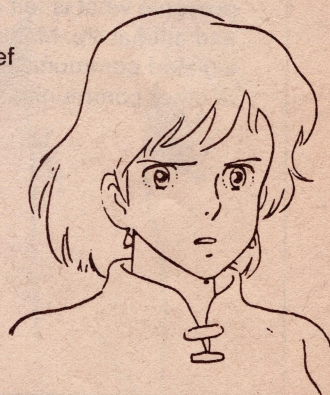
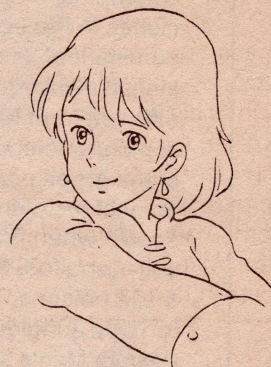
NAUSICAA, the only daughter of Jil, the Chief of the Valley of the Wind. When her father dies, she will be the new ruler. Aged 16, she is an intelligent and compassionate girl with a gift for



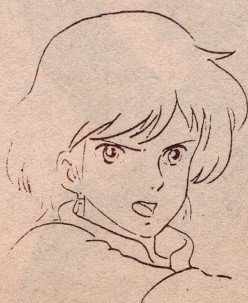
leadership and is dearly loved by her people. She possesses the gift of empathy with animals, including the King Insects, which are the dominant lifeform on the Earth. Unlike many of her people, she believes that Man must come to accept and deal with the huge, intelligent King Insects, and not treat them with revulsion and fear. She is searching for the answer to why the Earth has become so poisonous, and for a way to make it safe for mammal life once more. She spends most of her time in the Toxic Jungle, studying the myriad life forms, and searching for knowledge. Nausicaä's chief method of transportation is the Mehve, a tiny, combination jet-glider which is one of the few artifacts of life from before The Seven Days of Fire. Nausicaä is a gentle girl who believes that everything and everyone has a right to life and freedom. A person of strong convictions, she can be headstrong and very determined when she feels something needs to be done, and will allow no one to stand in her way.



TETO, a young fox-squirrel and Nausicaä's constant friend and companion. The fox-squirrels are a hybrid mammal which developed after the Seven Days of Fire, and are one of the few mammals which still exist on Earth. Teto was rescued by Yupa on one of Yupa's trips outside the Valley. He saved Teto from a swarm of flying insects and gave him to Nausicaä.



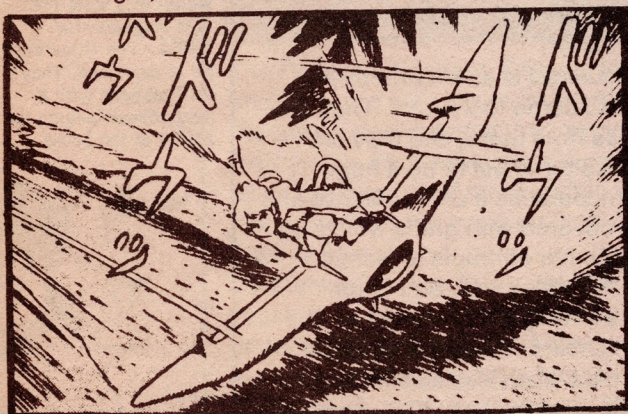
ASBEL, Prince of Pejite, another human settlement. This city has had no contact with the Valley of the Wind until the events in this movie. Asbel's people are currently involved in a war with the Tolmeikia army, which is attempting to conquer them. It was Asbel's younger sister, Rasutel, who was taken prisoner



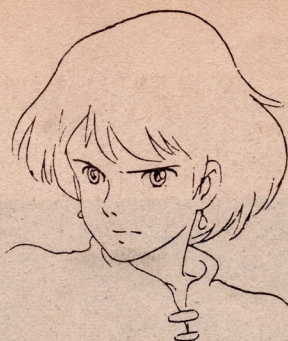


YUPA, Jil's most trusted advisor.

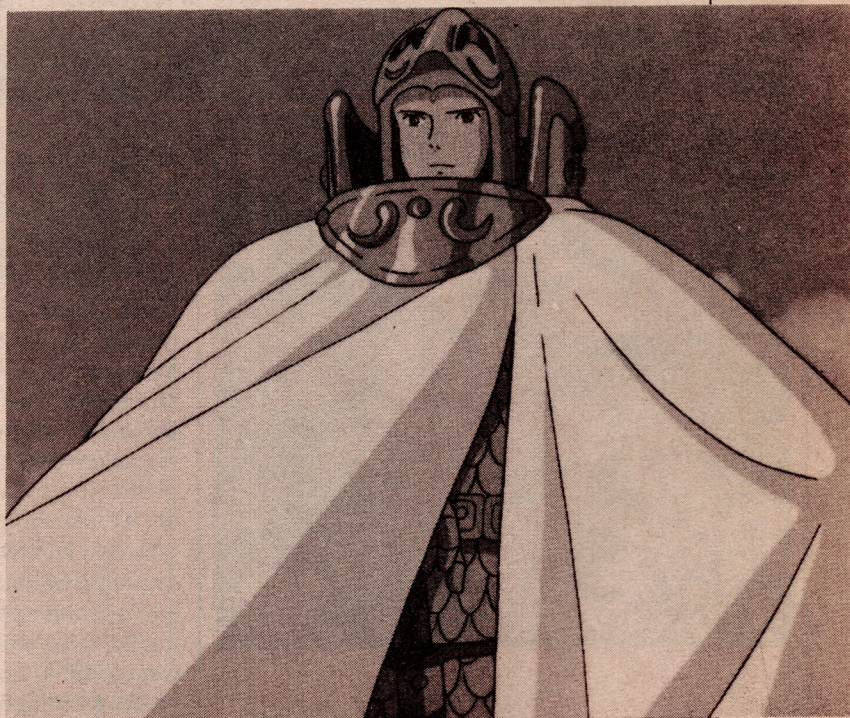
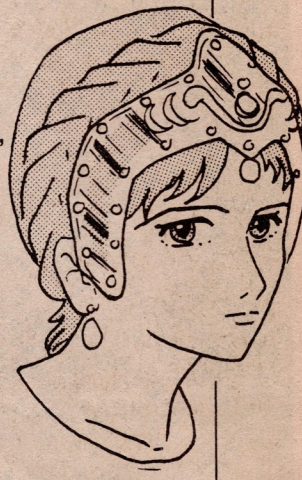
Yupa is also searching for answers to the Earth's ecological disaster. He spends much of his time outside the Valley, travelling around, and has seen other settlements slowly swallowed up by the encroaching Toxic Jungle. He is a master swordsman and one of the few warriors of the Valley people. He taught Nausicaa how to fight, read and write.



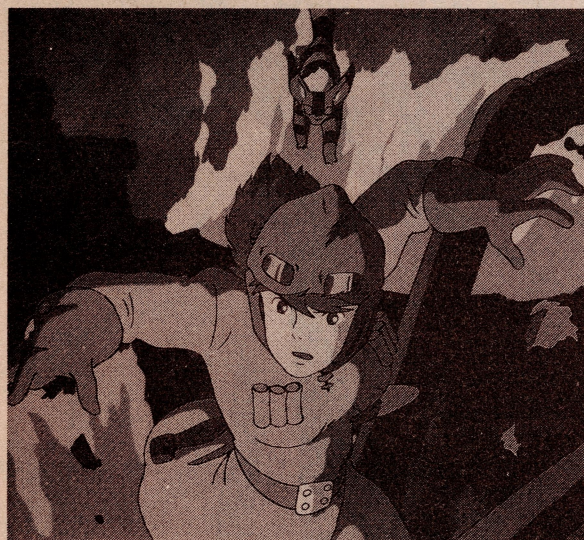
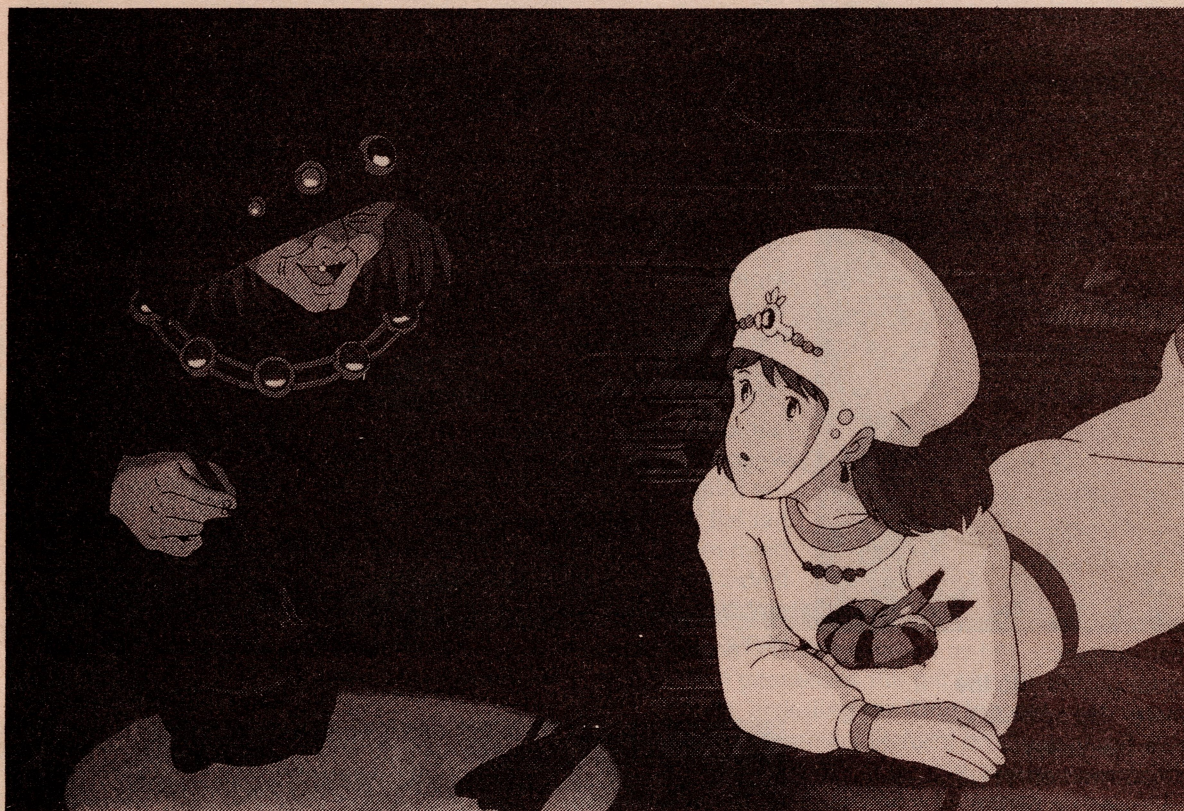
by the Tolmeikia, and killed in the crash in Nausicaa's valley. A young man of sixteen, Asbel supports his father's belief that mankind must destroy the insects and Toxic Jungle in order to survive. He questions this after meeting Nausicaa.



KUSHANA, the fourth daughter of the King of Tolmeikia. She is the Imperial Princess who is leading the army in its war of conquest. It is her ambition to conquer Pejite, the Valley of the Wind, and all other human settlements by whatever means necessary, including use of the Kami-Hei. She has one of the last of these huge living weapons. Kushana has a great hatred for the King Insects, who caused her to lose her left arm and both legs, which have been replaced with bulky, mechanical limbs. Possessed of a great sense of ambition, she also has a strong sense of honor.



KROTAWA, the general of the Tolmeikian frontier forces, and second-in-command to Kushana. He was left in charge of the Valley of the Wind after it had been conquered, and it was his job to raise the Kami-Hei. A rather foppish, happy-go-lucky fellow, he has watched Kushana grow up, and, in his own words, "I don't know what's happened to her, but she's become kind of cute."



In a council meeting that same night, Nausicaä hears, for the first time, "the prophecy". Baba, the witch-wisewoman of the tribe, tells her that the prophecy states that "some day there will come a man who will bring peace between Man and the wounded Earth".

The same night, Nausicaä is awakened by her guards, and asked to come to the roof. They can hear a strange noise from there, and they are frightened. The noise turns out to be a huge plane and when she pursues it on her Mehve she discovers that it is covered with grubs which are destroying it. Despite her attempts to warn it off, it crashes into the valley wall. She finds only one survivor: a young girl of about her own age, bound in chains. The girl is severely injured, and soon dies. Nausicaä also finds a gadfly in the wreckage of the ship. The villagers want to kill it, but she leads it away. They also locate a huge, egg-like object which is obviously alive, and which Yupa recognizes as a Kami-Hei.

The next day, the Tolmeikia army descends upon the Valley, easily subduing it, and killing Nausicaä's father. This causes her to go berserk and attack the invaders. Yupa intervenes, and convinces the enemy Princess not to kill her.

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雑誌扱

This is an order tag of the type inserted in most manga (Japanese comics). Upon purchase they are removed so the shop knows what has been selling and must be ordered. This particular tag is for NAUSICAA, volume 2. If you are interested in ordering any of the three volumes you can copy the Japanese characters in the center and left columns and send it to KINOKUNIYA BOOK STORES, 123 South Weller st., Suite 106 Los Angeles, Ca. 90012. The titles must be in Japanese. They will respond with a card acknowledging the status of the books.

ANIMAGE BUNCO
JUJU



The Princess, Kushana departs, taking Nausicaa and three old men of the tribe with her, leaving Krotawa in command of the Valley, and responsible for hatching the Kami-Hei. She also takes the Brigg, and the Gunship, two ancient planes which have survived from the Seven Days of Fire.

On the way back to Tolmeikia, the convoy is attacked by Asbel, Prince of Pejite, another city at war with Tolmeikia. He manages to down all but one plane before he is himself hit. The last plane, which contains Nausicaa, Kushana and Mito, is badly damaged and the three of them manage to escape in the Gunship, which was being transported in the hold. They locate the Brigg, and land in the Toxic Jungle.

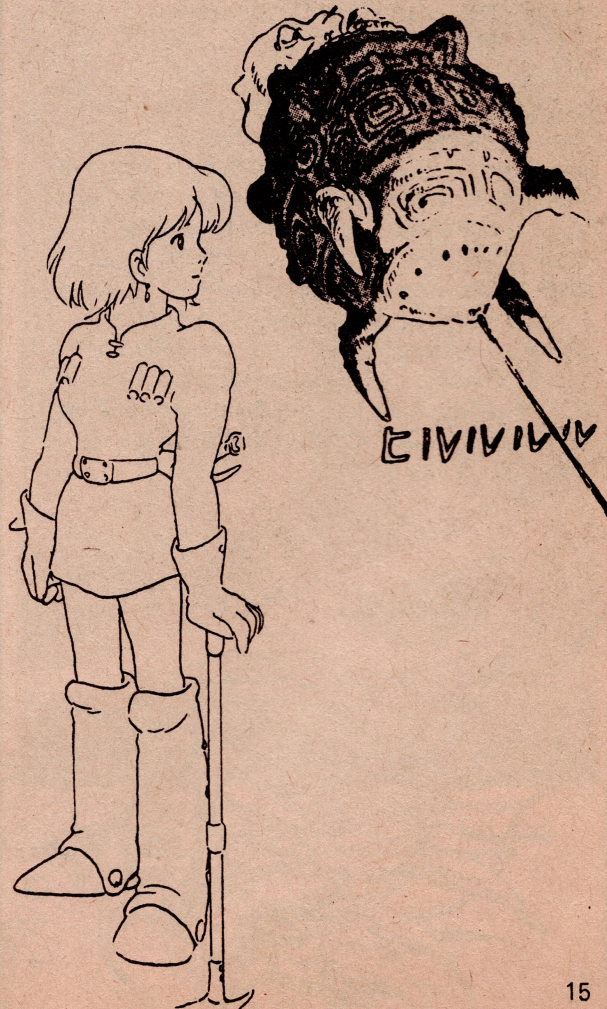
Here they encounter a large number of King Insects. Nausicaa manages to convince them that the group means them no harm, and for the first time she experiences empathic rapport with them. She leaves the group and follows the Insects, then encounters Asbel just in time to save him from death in the jaws of a Hebikera.

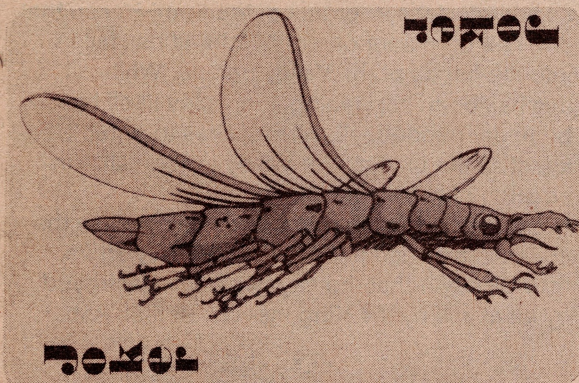
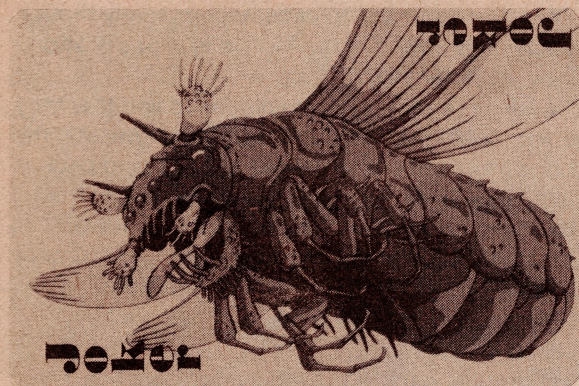
They don't manage to escape completely though, because the wing of the Mehve is clipped, and they crash into a sinkhole.

Nausicaa regains consciousness to find that they are beneath the Toxic Jungle. She learns that the huge trees are somehow turning the acid back into clean water, and cleansing the poison from the damaged soil. In the process, they have themselves been killed and are gradually turning to sand. However, they have fulfilled their purpose and in a few more lifetimes the land will be clean again.

Meanwhile, back in the Valley, Krotawa has accelerated the energies of the Kami-Hei so that it will be born sooner, and Kushana has fallen into the hands of the Valley people. While all this has been happening, the valley itself has been unattended, allowing spores to enter it, and infect all the plants. The Valley is soon afire in an attempt to stop them.

Nausicaa and Asbel make their way back to the surface and head to Pejite. When they arrive, they discover that the city has been destroyed by an attack by the King Insects. At first, Asbel

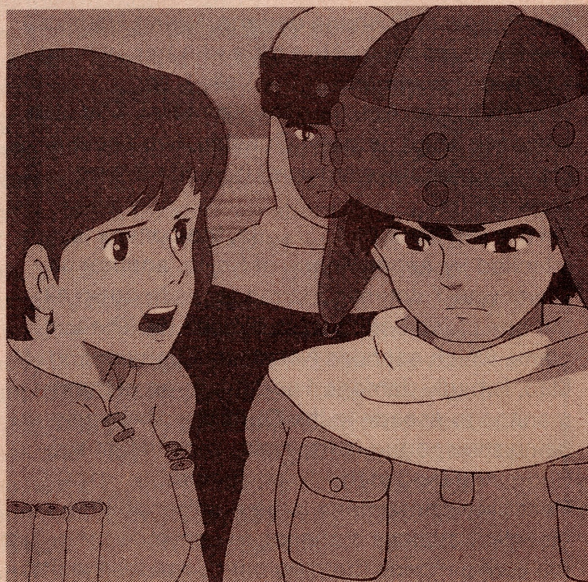


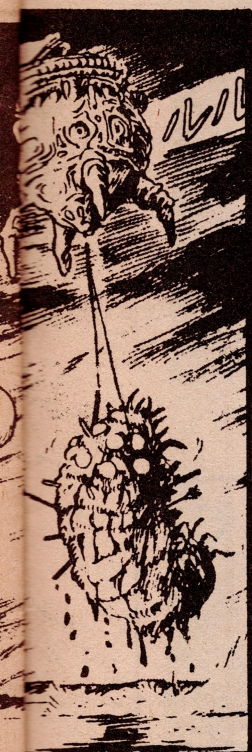


believes everyone is dead but later they find a group of survivors. The survivors have a plan; they are going to anger the King Insects and lead them to the Tolmeikia army thus destroying both forces. Nausicaa is horrified and tries to escape to warn the people. Despite Asbel's attempts to help her, she is recaptured. Back in the valley, Kushana has managed to escape and emerges to find heavy fighting between her people and the thoroughly-enraged Valley tribesmen. The Valley people fight hard but are driven back into the desert where they dig into an ancient structure (perhaps a ship) and make a stand.



Asbel's mother sneaks Nausicaa out of her cell and leads her to Asbel, who shows her to her Mehve and tells her that she must escape. Before she can, a Tolmeikia warplane erupts out of the clouds and attacks. Asbel holds off the enemy and kicks the Mehve out of the plane. The Pejite plane is boarded and a fierce battle ensues. Meanwhile, the Tolmeikia plane pursues Nausicaa but Yupa, Mito and the Gunship arrive in time to save her and the Pejite ship. Nausicaa and Mito take the faster Gunship and scout ahead. They find a huge gathering of enraged King Insects which is moving toward the Valley. Travelling farther, they discover the reason for the Insects' anger; the Pejite have captured a young King Insect and it is painfully suspended beneath a small flying device called a Flying Pot. Nausicaa sends Mito ahead to warn the Valley and takes out the Mehve to try to stop the Pejite. Mito arrives at the Valley to pass on his news and Kushana rushes off. Nausicaa manages to bring down the Flying Pot, but in the process she is wounded in the shoulder and ankle. Painfully, she reaches the young King Insect. It is badly hurt, and tries blindly to reach the rest of its kind. It starts to blunder into an acid lake and when Nausicaa attempts to stop it, she burns her wounded ankle in the acid. Her pain reaches the Insect and it stops to comfort her. Strengthened by the contact, she forces the two Pejite pilots to help her.



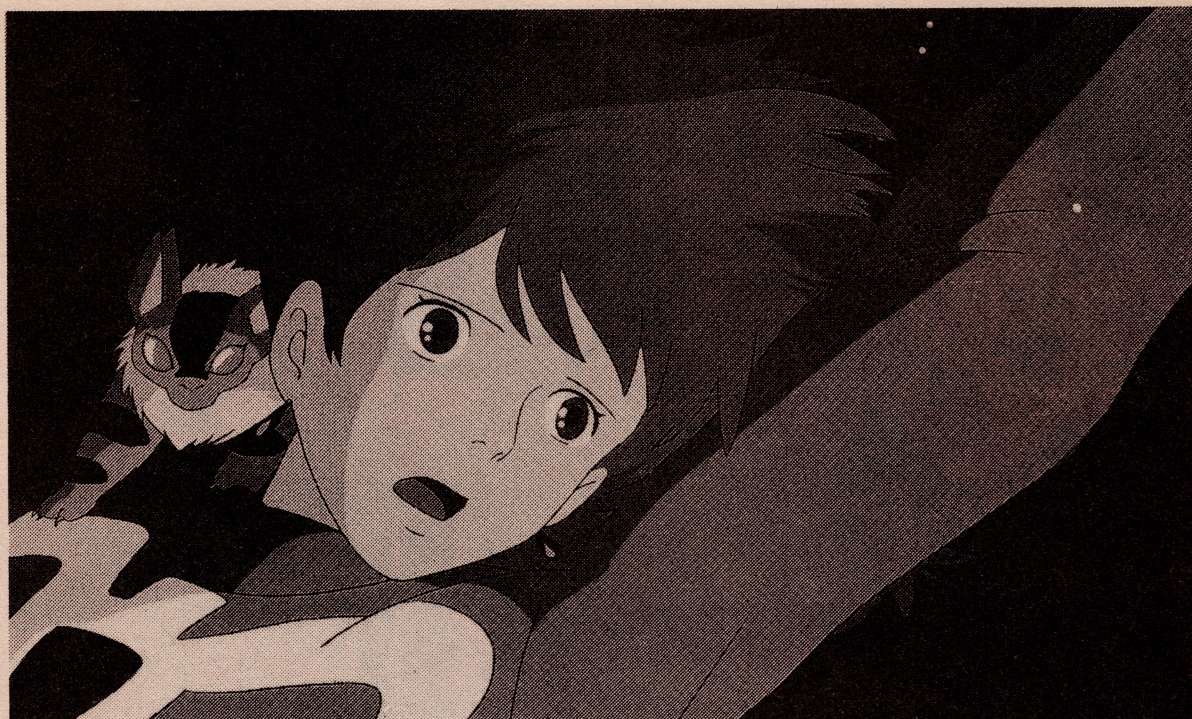


KAZE NO TANI NO NAUSICAA may be a Japanese movie but some of its visual design is drawn from Eastern European



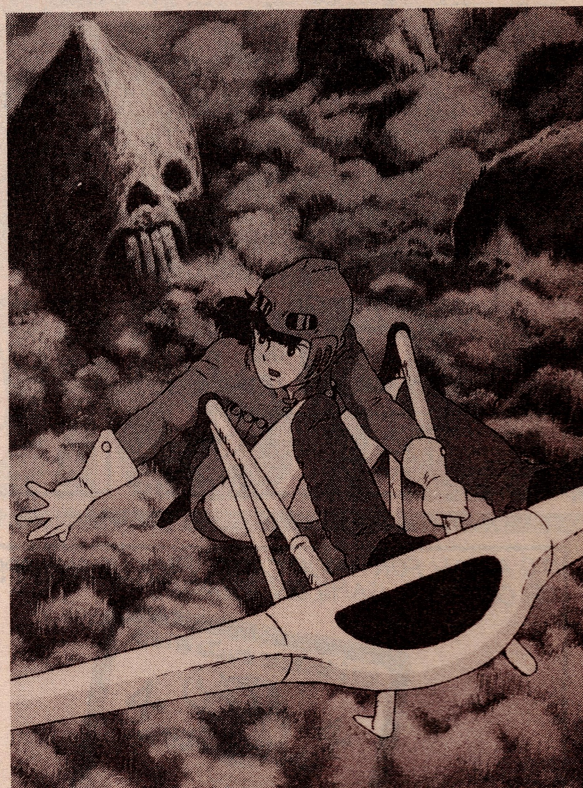
culture, clothes and language. Take the old lady called Baba. Baba is a Russian word for peasant women. The clothing is like the style of 16th century Russia and the surrounding area. The long, loose shirt, the front pockets on the chest reminiscent of the Cossacks, the baggy pants and the boots.) The women's clothes are almost like the Sarafan, a long, loose dress. Also, women who had come of age always had their heads covered; while the men all had beards and/or mustaches. The flying platform used to transport the baby Om looks like it is out of an old Russian fairy tale called "The Flying Cauldron."

Patricia Malone



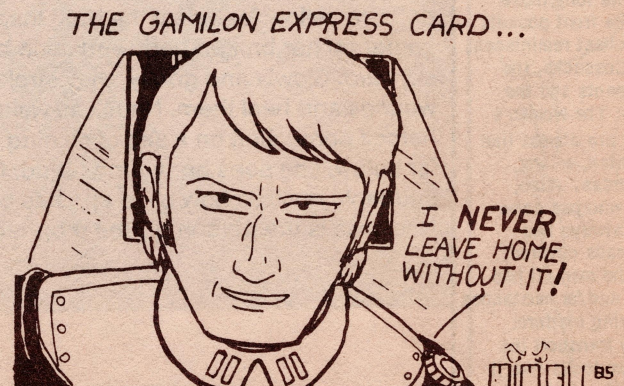
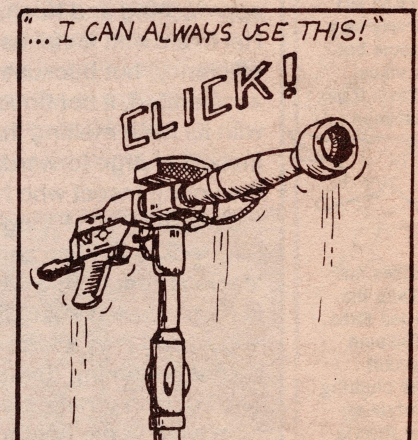
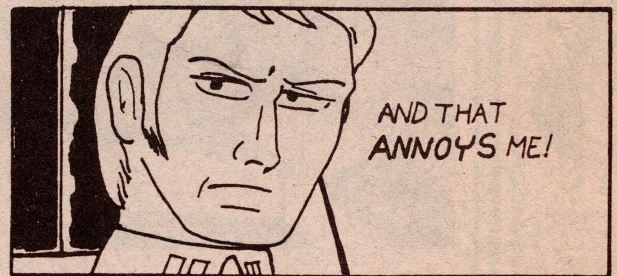
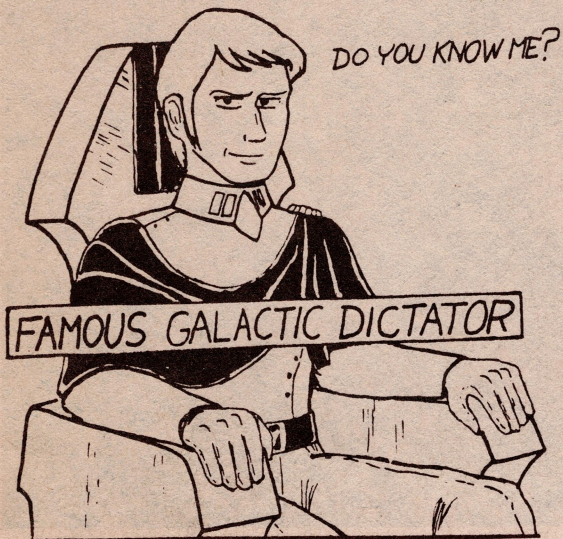
Back near the Valley, the King Insects are approaching and Kushana calls forth the Kami-Hei to aid her. It strikes twice with deadly efficiency, but because its growth was accelerated, it continues to age quickly, and dies with its flesh melting from its bones. The Insects charge forward, toward Nausicaä and the young Insect who have been dropped in their path by the Flying Pot. In their blind rage, they ignore the two and plow through them, tossing them both aside. The action does succeed in partially awakening the Insects from their anger, and they attack only for a brief period before becoming dormant.

The Valley people emerge, see Nausicaä's still form lying in the center of the Insects and naturally assume that she is dead. Then the delicate yellow feelers of the King Insects gather up her broken body and raise her skyward. Slowly and gently, they stroke her wounds and heal them. Nausicaä wakes to find herself borne aloft on a sea of shining gold and, far below, she sees her young friend. Old Baba suddenly realizes how blind she has been—Nausicaä is the person of "the prophecy".



NAUSICAA OF THE VALLEY OF THE WIND has been translated into English and is available in video rental shops as "WARRIORS OF THE WIND".

Advertisement



Leader Desslok of the planet Gamilon copyright 1986 by Westchester Films Inc.

ON THE TRAIL OF THE



**ELUSIVE
JAPANESE MONSTER**



Frank Emery Strom



As fans of the sublime, schlocky, and psychotronic world of cinematic monsters are well aware, Godzilla, the granddaddy of rubber monsters, is a ripe old thirty-two years old this year. In thirty-two years, the Toho Film Studio has churned out a staggering sixteen films starring The Big G. *Sixteen!* This does not include a large catalog of related films. *Wowzers!* Not even James Bond can make that boast!

Two prominent figures play key roles in the overall success of Godzilla. They are Special-Effects man Eiji Tsubaraya, and director Inoshiro Honda. Inoshiro Honda is noteworthy for having directed half of all the Godzilla pictures, as well as having directed lots of the offshoots and spin-offs, such as the classics *RODAN* and *THE MYSTERIANS*. During the Sixties, Honda was gifted with the talent of knowing how to produce action-packed epics with the miniscule budgets and short deadlines he was given.



GOJIRA 1954 (U.S. Title-GODZILLA, KING OF THE MONSTERS, 1956 by Trans-World Films) Directed by Inoshiro Honda. Special Effects by Eiji Tsubaraya. The original. The best. Godzilla hits Tokyo like a nuclear bomb. What more need be said? Though the footage with Raymond Burr, added for the American version, wasn't objectionable, the original Japanese cut stands as the superior product.



Even more important was Eiji Tsubaraya, the true father of Godzilla. In earlier interviews, Tsubaraya cited both Willis O'Brien's *KING KONG* and Ray Harryhausen's *IT CAME FROM BENEATH THE SEA* as his primary influences in creating Godzilla. In fact, in the initial planning stages of production, Tsubaraya had planned that Godzilla would be a giant monster octopus much like the monster in *BENEATH THE SEA*. This design was to change before finally going to the cameras. Tsubaraya, the genius behind Godzilla, died an untimely death in 1970, after having been the driving force behind just about all of Toho Studios fantasy films since the Fifties. His last creation was the legendary psychotronic super-hero *ULTRAMAN*.



GOJIRA RAIDS AGAIN 1955 (U.S. Title-GIGANTIS THE FIRE MONSTER, 1959 by Warners) Directed by Motoyoshi Oda. Special Effects by E.Tsubaraya. Godzilla brawls with Angiras in what is hands down the WORST film in the entire series. This one makes MEGALON look like art. (TRIVIA-TIME; Keye (Zoltar) Luke provided most of the voices for this outing.)



KING KONG VS GODZILLA 1962

(U.S. release-1963 by Universal Pictures) Directed by Inoshiro Honda. Special Effects by E.Tsubaraya.

To hell with purists, this film was fun! Kong starts at one end of Japan, Godzilla at the other, and the main event is held on Mount Fuji! This film made boffo-bucks at the box offices in both countries, making it the most financially successful of the series. How could anyone top this draw?

GOJIRA VS MOTHRA 1964 (U.S. Title-GODZILLA VS THE THING, 1964 by American International Pictures) Directed by I.Honda. Special Effects by E. Tsubaraya.

This entry is universally praised as one of the very best of the series, and for good reason. It offers good direction, good effects, and some very colorful actors. Mothra's battle with Godzilla, Mothra's egg hatching, and the Mothra caterpillars weaving a cocoon around Godzilla are all wonderfully presented. All the above plus the best Godzilla costume of all make this the most enjoyable and memorable film in the series.

GHIDRAH THE THREE HEADED MONSTER 1964 (U.S. release 1966 by Reede/Sterling) Directed by I.Honda.

Special Effects by E.Tsubaraya.

Godzilla, Rodan, and Mothra team up to drive Ghidrah from Earth. This picture comes across as a let-down after the last entry. Scenes like the three beasts holding council to decide their battle strategy only help to make this film look sub-moronic. Even the battle scenes come across as tired and repetitive. Not hideous, but it could have been a lot better.

INVASION OF THE ASTRO-MONSTERS 1965 (U.S. Title-MONSTER ZERO, 1970 by U.P.A.) Directed by I.Honda.

Special Effects by E.Tsubaraya.

This was the first film in the series to use evil aliens as a plot device. This plot device would become a tradition for the rest of the series. Ghidrah returns (controlled by the men from Planet X) to have another go at Godzilla and Rodan. American actor Nick Adams also co-stars in this one. The fights were well choreographed, and the evil alien riff was played to the hilt, resulting in a very enjoyable little yarn.

EBIRAH, HORROR OF THE DEEP 1966 (U.S. Title-GODZILLA VS THE SEA MONSTER, released to television in 1968 by Reede/Sterling) Directed by Jun Fukuda. Special Effects by E.Tsubaraya.

A slow-moving adventure yarn of which I barely remember the plot. The Big G comes in near the end, along with Mothra, to battle Ebirah the giant Crayfish. About the best I can say for this is that Ebirah had a nifty costume.

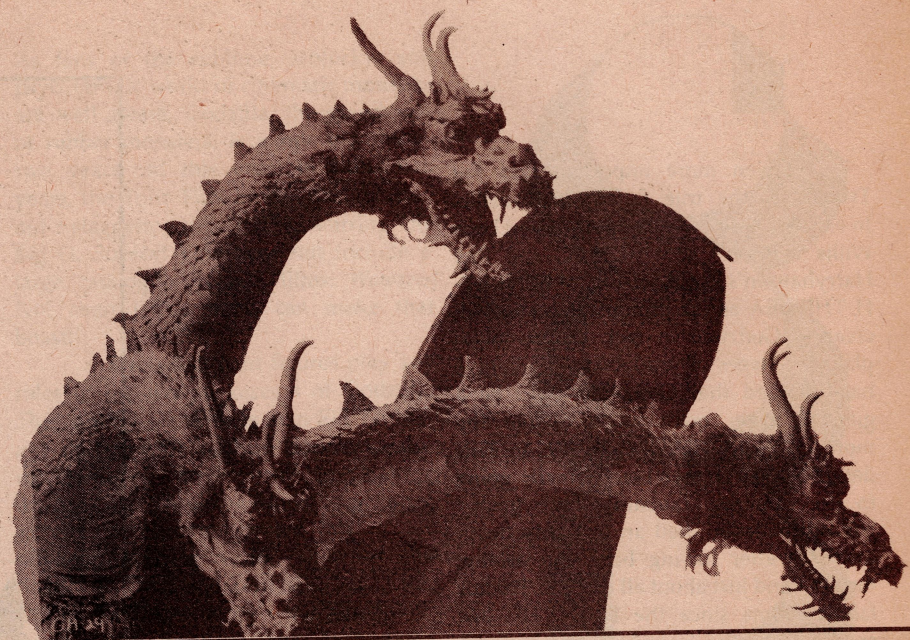
SON OF GODZILLA 1967 (U.S. release to television 1969 by Reede/Sterling) Directed by Jun Fukuda. Special Effects by E.Tsubaraya.

The bane of monster buffs everywhere, Minya, the son of Godzilla, is introduced. Too stupid for even this author to take seriously.

DESTROY ALL MONSTERS 1968 (U.S. release to television 1969 by American International) Directed by I.Honda. Special Effects by E. Tsubaraya.

The evil alien Kilaaks take control of all the monsters to destroy the Earth, in this truly orgasmic delight of cinematography. Godzilla, Rodan, Mothra, Minya, Angiras, Baragon, Gorosaurus, Varan, Spiga, Manda and Ghidrah upstage even veteran Toho actor Kenji Sawara. (TRIVIA TIME: Hal [Barney Miller] Linden provided the voice of the lead hero in this one.)

GHIDRAH



GODZILLA'S REVENGE 1969 (U.S. release to television 1971 by U.P.A.) Directed by I.Honda. Special Effects by E.Tsubaraya.

Also known as 'Godzilla Vs The Stock Footage'. Actually this film has been unjustly criticized. It is less a monster movie and more a light children's drama, and as such it isn't that bad at all. Try it again and you'll see. This was also the last film where Eiji Tsubaraya acted as special effects director.

GOJIRA VS HEDORA 1971 (U.S. Title- GODZILLA VS THE SMOG MONSTER, 1972 by A.I.P.) Directed by Yoshimitu Banno.

Easily one of the all-time greatest psychotronic films ever made! Bizarro cinematography, a weirdo theme-song, animated imagery, and Hedora-the best Toho monster of all-make this flick a true classic of the gonzo cinema! Though the picture had some good direction, and a fairly decent cast, there were underlying hints of what monstrosities lay ahead for the series...



GOJIRA VS GIGAN 1972 (U.S. Title- GODZILLA ON MONSTER ISLAND, released to television in 1978 by Cinema Shares) Directed by J.Fukuda.

Evil aliens build an amusement park as a front to conquer Earth. Amongst other things, Godzilla and Angiras battle Gigan and Ghidrah. It is at this point that the series starts looking less like Godzilla and more like ULTRAMAN.

GOJIRA VS MEGARO 1973 (U.S. Title- GODZILLA VS MEGALON, 1976 by Cinema Shares) Directed by J.Fukuda.

Hold on to yer hats, kids...this piece of tripe was almost as bad as GIGANTIS! The plot? Megalon and Gigan try their best to win the World Tag-Team Title from Godzilla and Jet Jaguar. Two falls out of three wins the match. All in all, it is the second best wrestling movie ever made.

GOJIRA VS MECHAGOJIRA 1974

(U.S. Title-GODZILLA VS THE COSMIC MONSTER, 1978 by Cinema Shares) Directed by J.Fukuda.

Director Jun Fukuda always seemed to get stuck with the poorer films in the series. Whether this was in spite of, or due to his involvement I can't say. Rising above his material, Fukuda produces a picture that is pretty much better than his usual products. Don't misunderstand me- this isn't a great film by any means, but Fukuda appears to have attempted to spice up what is essentially a dreadful plot. Also, King Sesaw, the giant Chinese lion, was a nice addition to the Toho monster gallery. He doesn't redeem the flick, but...

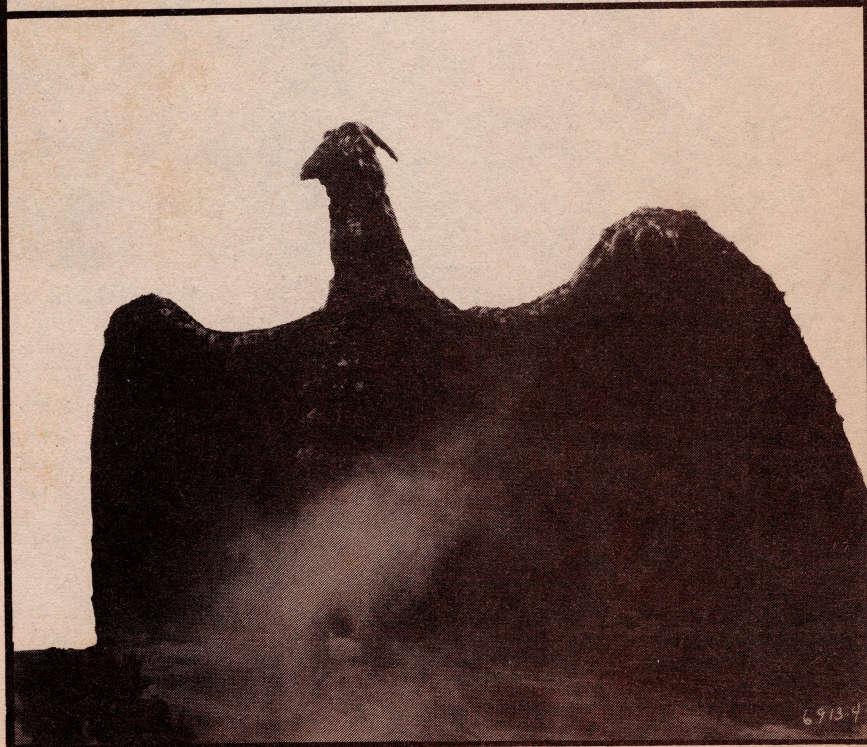
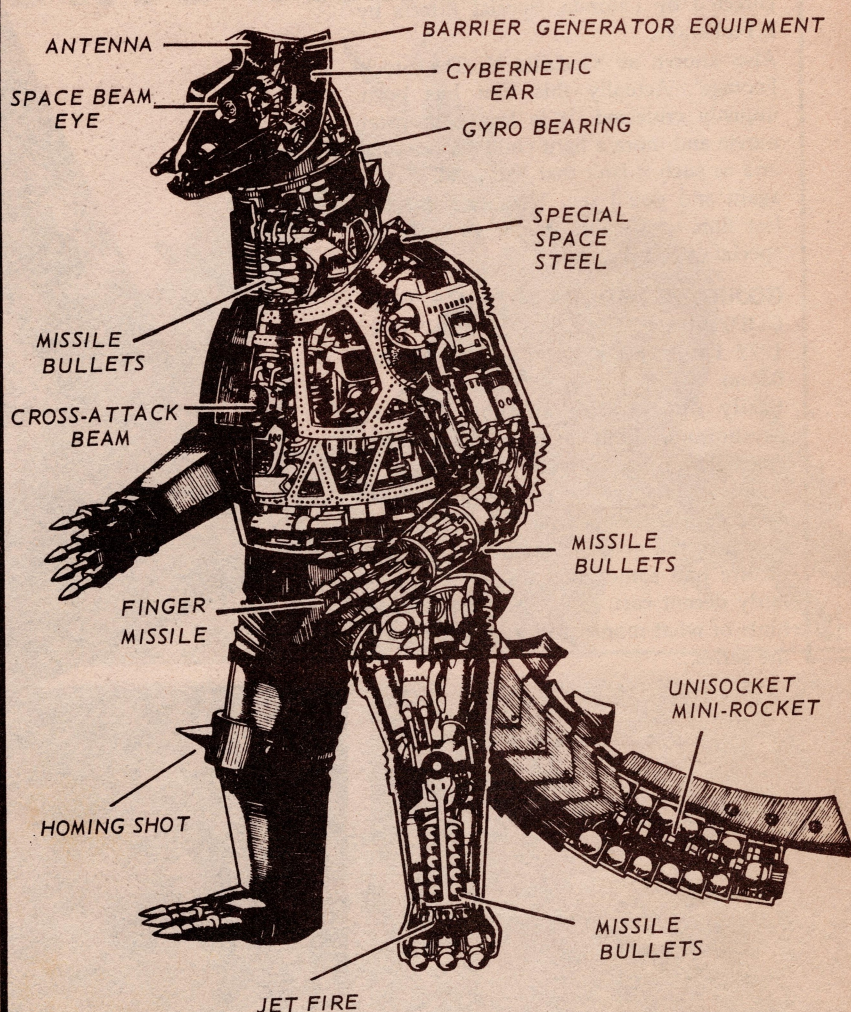
REVENGE OF MECHAGOJIRA 1975

(U.S. Title-TERROR OF MECHAGODZILLA, released to television in 1979 by Cinema Shares) Directed by I.Honda.

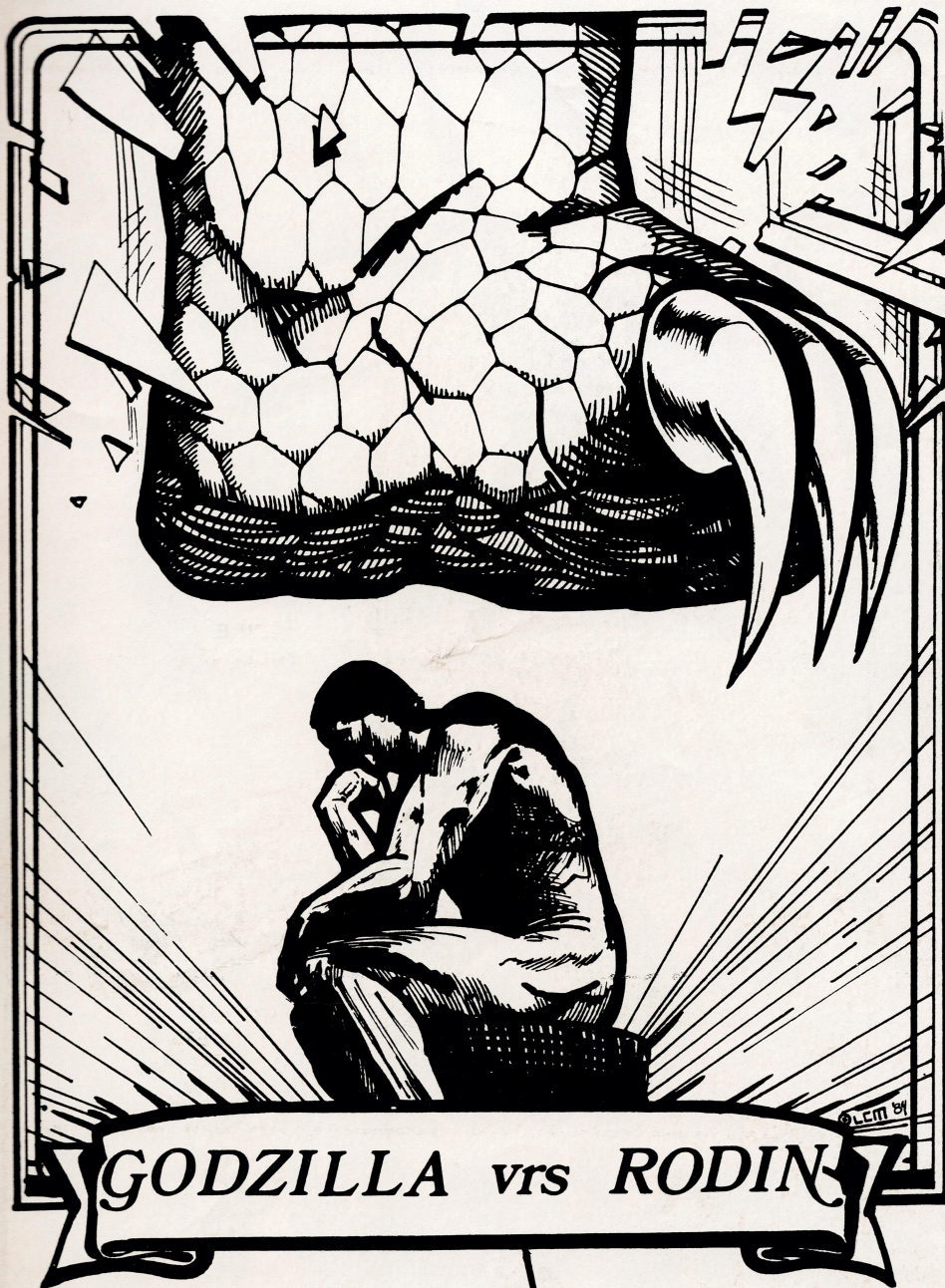
Director Inoshiro Honda returned to the helm to inject some life into this rematch with Mechagodzilla. It is substantially superior to the previous three entries. The camera angles, lighting, and direction of photography all come together to bring back an air of class to the series. My major gripe is not with the direction, but with the screenplay. This film has the exact same plot as the three previous entries: Evil aliens use monsters to conquer Earth. It's wearing thin.

GOJIRA 1984 (U.S. Title-GODZILLA '85, 1985 by New World Pictures) Directed by Kohji Hashimoto. Special Effects by Teruyoshi Nakano.

The reviews said it was 'the best Godzilla film in thirty years'. Well, almost... Outside of some minor complaints, I feel that it was a very good product. The American cut of the film has superior pacing than the original cut, and some of the best dubbing I've ever seen. However, the Japanese cut has a stronger sense of drama. I'd say that they did a real knock-up job on both sides of the ocean for this entry. Hopefully, we'll get a sequel.



Rodan, who appeared
with many others in
DESTROY ALL MONSTERS.



Going against Inoshiro Honda's wishes, Toho decided to continue the Godzilla series after the loss of Tsubaraya. The series dredged on through the Seventies, but lacked the same sense of fun and insanity that was Tsubaraya's trademark. The remaining films were satisfied to pander to the tastes of five-year-old Japanese boys, which isn't necessarily a bad thing, but the excitement was gone. After the release of *TERROR OF MECHAGODZILLA*, which turned out to be the last entry in the series, Toho toyed with the idea of re-making the original *GODZILLA*. This idea was thrown to the dogs where it belonged, and then Toho commissioned American comic writer Don Glut to write a treatment for a film titled *GODZILLA VS THE DEVIL*, which was to cash in on the then-popular *EXORCIST/OMEN* craze. This also never made it to the cameras. Time passed, and it was becoming doubtful that there would be another film. In 1983, word was out that Toho was working on a new Godzilla picture. The rumor-mill had it that the new film would be called *GODZILLA VS GARGANTUA*. Before long, word was out that *GODZILLA '85* was the new project. It is the opinion of this writer that the new film, though far from perfect, is a definite step in the right direction. Here's looking forward to countless more sequels and spin-offs in the future!

And after sixteen pictures, which one is this writer's favorite? Well, *GODZILLA VS MOTHRA* is probably the best hands down. But then again, I've always been a sucker for *SMOG MONSTER*...



MOTHRA



アニメ・ジーン

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